

Изданія М.П. БЪЛЯЕВА въ Лейпцигъ

**Н. АМАНИ**

**4 ПЬЕСЫ**

для ФОРТЕПИАНО

СОЧ. 7

**N. AMANI**

**4 PIÈCES CARACTÉRISTIQUES**

pour PIANO

OP. 7

1901  
2314

Edition M. P. BELAÏEFF, Leipzig

# Compositions pour Piano

publiées par

M. P. Belaïeff à Leipzig.

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## A. Liadow et A. Glazounow.

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III. Moderato, d'A. Glazounow.	
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Pièces caractéristiques  
pour  
PIANO  
par  
NICOLAS AMANI.

OP. 7.

Cplt. Pr.  $\frac{M. 1.40}{R. 50}$

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## Souvenir lointain.

N. Amani, Op. 7. N° 1.

Allegro non troppo  $\text{♩} = 92$

Piano. *p sempre legato e un poco rubato*

*p*

*cresc.*

*mf* *dim.* *p*

*mf* *cresc.*

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The key signature has three sharps (F#, C#, G#). Dynamics include *f* (forte) at the start, *dim.* (diminuendo) in the third measure, and *mf* (mezzo-forte) with *cresc.* (crescendo) in the fifth measure.

Second system of the piano score. The right hand continues the melodic development with some rests. The left hand maintains the eighth-note accompaniment. A *f* (forte) dynamic is marked in the fourth measure.

Third system of the piano score. The right hand has a more active melodic line. The left hand's accompaniment changes to a dotted quarter note pattern. Dynamics include *rit. molto* (ritardando molto) in the second measure, *dim.* (diminuendo) in the third measure, and *p* (piano) in the fourth measure. The tempo marking *a tempo* appears above the right hand in the third measure.

Fourth system of the piano score. The right hand features a melodic line with some rests. The left hand continues with the dotted quarter accompaniment. A *cresc.* (crescendo) dynamic is marked in the fifth measure.

Fifth system of the piano score. The right hand has a melodic line with some rests. The left hand continues with the dotted quarter accompaniment. Dynamics include *mf* (mezzo-forte) in the third measure and *dim.* (diminuendo) in the fourth measure.

First system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The system begins with a piano (*p*) dynamic in the bass staff and a forte (*f*) dynamic in the treble staff. The music features eighth and sixteenth notes with various articulations.

Second system of musical notation. Treble and bass staves. The system includes a piano (*p*) dynamic in the bass staff and a pianissimo (*pp*) dynamic in the treble staff. An octave sign (8) is present above a note in the treble staff. The music continues with eighth and sixteenth notes.

Third system of musical notation. Treble and bass staves. The system includes a mezzo-forte (*mf*) dynamic in the bass staff and a piano (*p*) dynamic in the treble staff. A *dim.* (diminuendo) marking is present in the bass staff. A *ten.* (tenuto) marking is present in the treble staff. A *ppp* (pianississimo) dynamic is also indicated in the treble staff.

Fourth system of musical notation. Treble and bass staves. The system includes a *poco rit.* (poco ritardando) marking in the bass staff and a *smorzando* (smorzando) marking in the treble staff. An octave sign (8) is present above a note in the treble staff. The music features eighth and sixteenth notes.

Fifth system of musical notation. Treble and bass staves. The system includes a piano (*p*) dynamic in the bass staff and a mezzo-forte (*mf*) dynamic in the treble staff. A forte (*f*) dynamic is present in the treble staff. An octave sign (8) is present above a note in the treble staff. The system concludes with a double bar line and a repeat sign.

## Orientale.

N. Amani, Op. 7. N<sup>o</sup> 2.

Andantino mosso ♩ = 88.

Piano.

*mf*

*mf molto cantabile*

*simile*

*ben ten.*

*p*

*f*

*p*

*mf*

*sf f*

*sf f*

First system of a musical score in G major (one sharp). The treble clef contains a series of chords, each with a half note in the right hand and a half note in the left hand, marked with a piano (*p*) dynamic. The bass clef contains a series of eighth notes, each with a half note in the right hand and a half note in the left hand.

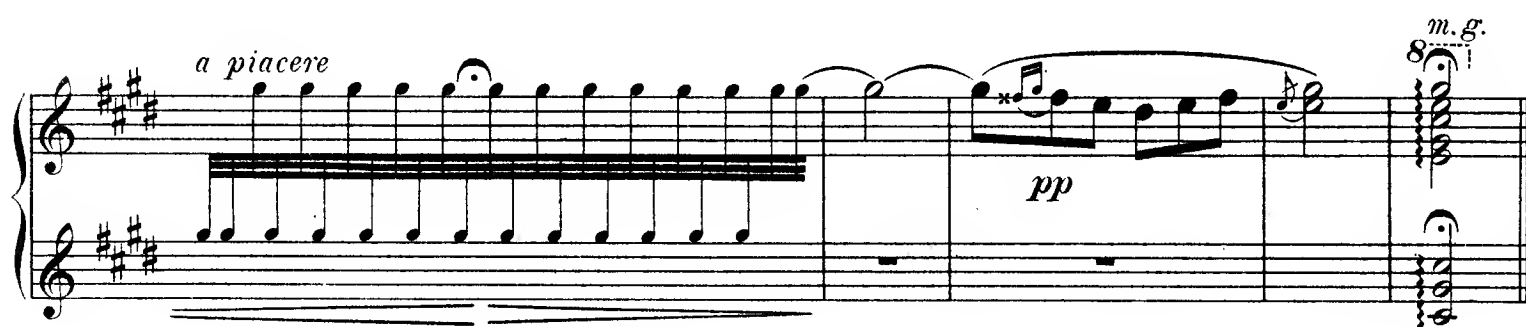
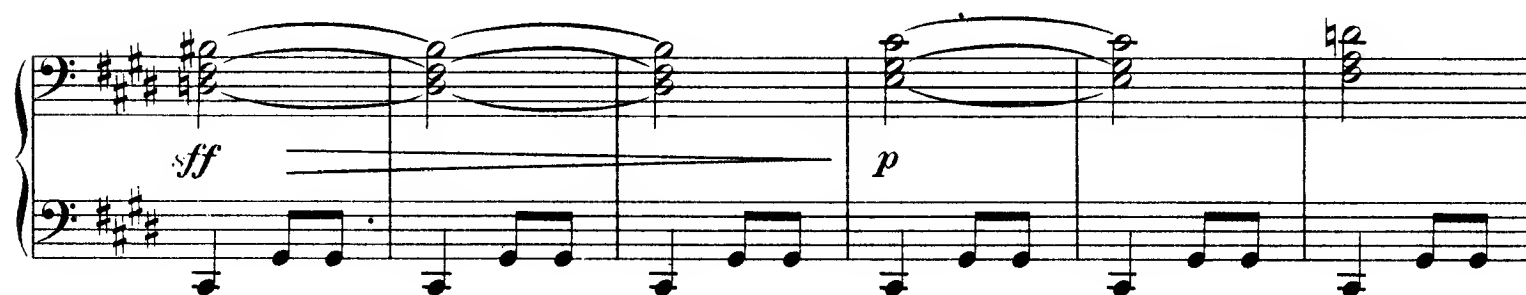
Second system of a musical score in G major. The treble clef contains a series of chords, each with a half note in the right hand and a half note in the left hand, marked with a piano (*p*) dynamic. The bass clef contains a series of eighth notes, each with a half note in the right hand and a half note in the left hand. The system is marked with a piano (*pp*) dynamic and a forte (*ff*) dynamic. The word "Led." is written below the bass clef, and the word "sempre ff" is written below the treble clef.

Third system of a musical score in G major. The treble clef contains a series of chords, each with a half note in the right hand and a half note in the left hand, marked with a piano (*p*) dynamic. The bass clef contains a series of eighth notes, each with a half note in the right hand and a half note in the left hand.

Fourth system of a musical score in G major. The treble clef contains a series of chords, each with a half note in the right hand and a half note in the left hand, marked with a mezzo-forte (*mf*) dynamic. The bass clef contains a series of eighth notes, each with a half note in the right hand and a half note in the left hand.

Fifth system of a musical score in G major. The treble clef contains a series of chords, each with a half note in the right hand and a half note in the left hand, marked with a piano (*p*) dynamic. The bass clef contains a series of eighth notes, each with a half note in the right hand and a half note in the left hand. The system is marked with a piano (*p*) dynamic and a piano (*dim.*) dynamic.





## Elégie.

N. Amani, Op. 7. N<sup>o</sup> 3.

Piano.

Moderato  $\text{♩} = 56.$  *un poco rubato*

*p*

*mf*

*espressivo*

*p* *pp* *mf*

*pp* *mf*

*Ed.*

The musical score is written for piano in D major (two sharps) and 6/8 time. It begins with a tempo marking of 'Moderato' and a quarter note equal to 56 beats. The first system includes the instruction 'un poco rubato' and a piano dynamic marking 'p'. The second system continues the melody and accompaniment. The third system features a mezzo-forte 'mf' dynamic and the instruction 'espressivo'. The fourth system shows a range of dynamics from piano 'p' to pianissimo 'pp' and mezzo-forte 'mf'. The fifth system concludes with 'pp' and 'mf' markings. The score is signed 'Ed.' at the bottom left and ends with a small floral ornament.

The musical score consists of five systems of two staves each, written in treble and bass clefs. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

**System 1:** The first staff begins with a piano (*p*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The system concludes with a mezzo-forte (*mf*) dynamic and the marking *cantabile*.

**System 2:** The first staff continues with a mezzo-forte (*mf*) dynamic. The second staff has a mezzo-forte (*mf*) dynamic. The system concludes with a mezzo-forte (*mf*) dynamic and the marking *dim.*

**System 3:** The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff has a piano (*p*) dynamic. The system concludes with a mezzo-forte (*mf*) dynamic and a pianissimo (*pp*) dynamic.

**System 4:** The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff has a piano (*p*) dynamic. The system concludes with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic.

**System 5:** The first staff begins with a mezzo-forte (*mf*) dynamic. The second staff has a piano (*p*) dynamic. The system concludes with a mezzo-forte (*mf*) dynamic and a mezzo-forte (*mf*) dynamic.

*espressivo*

The musical score consists of five systems of staves, each with a treble and bass clef. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo) and *f* (forte). The word *espressivo* is written above the first system. The score is marked with asterisks (\*) and the word *Ped.* (pedal) at several points. The first system starts with *mf* and ends with *pp*. The second system starts with *mf* and ends with *f*. The third system starts with *pp* and ends with *f*. The fourth system starts with *pp* and ends with *f*. The fifth system starts with *sf* (sforzando) and ends with *p* (piano).

*mf* *p* *pp*

*mf* *pp* *f*

*pp* *f* *pp* *pp* *f*

*pp* *f*

*sf* *pp* *p*

*Ped.* \*

*Ped.* \*

*Ped.* \*

*Ped.* \*

## La pièce de maman.

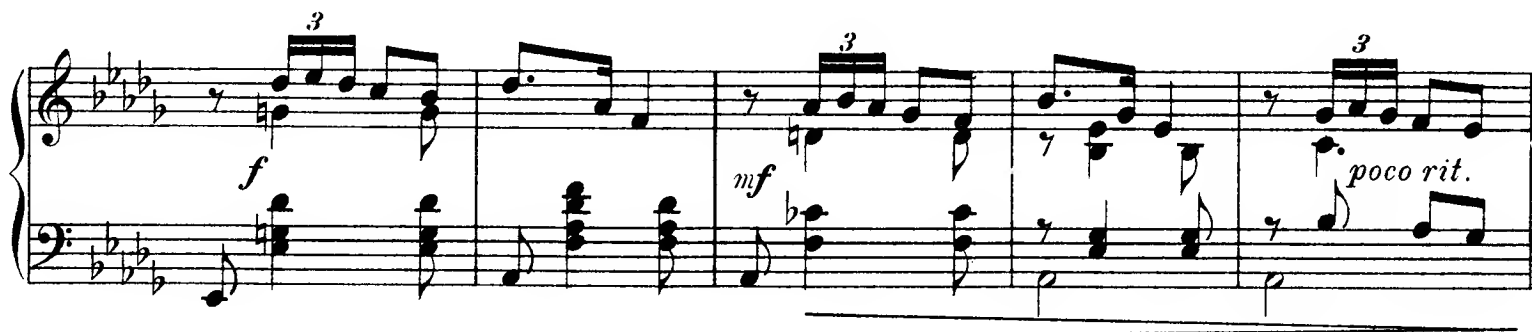
N. Amani, Op. 7. N° 4.

**Piano.** **Cantabile** ♩ = 84.  
*con molto sentimento*  
*mf*  
*sempre legato*

*doppio movimento* ♩ = 168.  
*un poco scherzando*  
*p*  
*riten.*

**Tempo I.**  
*p*

*mf*  
*cresc.*





# Compositions pour Piano

publiées par

## M. P. Belaïeff à Leipzig.

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Op. 10. 4 Morceaux. Complet.	2. — .70	No. 3. Intermezzo.	.60 — .25	No. 3, en Ut #.	.60 — .25	No. 2. Ala Mazurka (Kujawiak).	.80 — .30
Séparément.		No. 4. Impromptu.	.60 — .25	No. 4, en Ré.	.40 — .15	No. 3. Berceuse (Kolysanka).	.40 — .15
No. 1. Petites Variations.	1.20 — .45	Op. 8. 2 Préludes. Complet.	1. — .35	Op. 13. 2 Impromptus. Complet.	1.80 — .65	No. 4. Mazurka (Mazurek).	.80 — .30
No. 2. Valse.	.60 — .25	Séparément.		Séparément.		Op. 24. Etude de concert en fa #.	1.40 — .50
No. 3. Intermezzo.	.80 — .30	No. 1. Mi.	.40 — .15	No. 1. La b.	1.40 — .50	Op. 25. 2 Etudes - Fantaisies. Complet.	2. — .70
No. 4. Canzona.	.80 — .30	No. 2. Ré b.	.60 — .25	No. 2. Sol b.	.80 — .30	Séparément.	
A. N. Alphéraky.		Op. 9. Miniatures. Complet.	1.60 — .60	Op. 14. Sur mer. Etude.	1.60 — .60	No. 1. sol.	1.20 — .45
Op. 25. 3 Morceaux. Complet.	1.40 — .50	Séparément.		Op. 16. Valse-Impromptu.	1.60 — .60	No. 2. mi b.	1.20 — .45
Séparément.		No. 1. Fuguetta.	.40 — .15	Op. 17. Préludes.		Op. 27. 10 Moments lyriques.	
No. 1. Introduction.	.60 — .25	No. 2. Mazurka.	.60 — .25	Cahier I. Complet.	2. — .70	Cahier I. No. 1. Mi b. No. 2.	
No. 2. Mazurka.	.60 — .25	No. 3. Valse. Ré.	.60 — .25	Séparément.		Sol #. No. 3. Si. No. 4. Mi.	
No. 3. Sérénade levantine.	.60 — .25	Op. 10. Prélude.	.60 — .25	No. 1. Ut.	.40 — .15	No. 5. Sol.	1.40 — .50
Op. 27. 3 Morceaux. Complet.	1.40 — .50	Op. 11. Valse et Etude. Complet.	1.40 — .50	No. 2. la.	.80 — .30	Cahier II. No. 6. Ré. No. 7.	
Séparément.		Séparément.		No. 3. Sol.	.40 — .15	Sol. No. 8. Mi b. No. 9. Do.	
No. 1. Mazurka. ut.	.80 — .30	No. 1. Valse. Sol b.	1. — .35	No. 4. mi.	.80 — .30	No. 10. Fa.	1.40 — .50
No. 2. Mazurka. sol.	.60 — .25	No. 2. Etude.	.80 — .30	No. 5. Ré.	.80 — .30	Op. 28. Impromptu (en Si).	1. — .35
No. 3. Valse. Mi b.	.80 — .30	Op. 12. Nocturne.	.80 — .30	No. 6. si.	.60 — .25	Op. 29. 2 Etudes. Complet.	1.40 — .50
Op. 29. 3 Morceaux. Complet.	1.40 — .50	Op. 13. Impromptu et Valse. Complet.	1.20 — .45	Cahier II. Complet.	2. — .70	Séparément.	
Séparément.		Séparément.		Séparément.		No. 1, en Ré.	.80 — .30
No. 1. Duo.	.60 — .25	No. 1. Impromptu.	.60 — .25	No. 7. La.	.80 — .30	No. 2, en La.	.80 — .30
No. 2. Scherzo.	.60 — .25	No. 2. Valse. fa.	.60 — .25	No. 8. fa #.	.40 — .15	Op. 31. 2 <sup>me</sup> Suite polonaise (en La). Complet.	3. — 1.05
No. 3. Valse.	.80 — .30	Nicolas Amani.		No. 9. Mi.	.40 — .15	Séparément.	
Op. 30. 3 Morceaux. Complet.	1.20 — .45	Op. 3. Tema con Variazioni.	1.60 — .60	No. 10. ut #.	.40 — .15	No. 1. Krakowiak.	.80 — .30
Séparément.		Op. 4. Suite. Complet.	1.60 — .60	No. 11. Si.	.60 — .25	No. 2. Kujawiak-Obertas.	1. — .35
No. 1. Etude. Sol b.	.40 — .15	Séparément.		No. 12. sol #.	.80 — .30	No. 3. Mazourka.	1. — .35
No. 2. Menuet. ut.	.60 — .25	No. 1. Prélude.	.40 — .15	Cahier III. Complet.	2. — .70	No. 4. Polonaise.	1.40 — .50
No. 3. Etude. Fa.	.60 — .25	No. 2. Minuetto.	.80 — .30	Séparément.		Op. 32. Suite lyrique.	2. — .70
Nicolas Artciboucheff.		No. 3. Gigue.	.60 — .25	No. 13. Fa #.	.60 — .25	Op. 33. 2 Fragments caractéristiques.	.80 — .30
Op. 3. 2 Mazurkas. Complet.	1.60 — .60	No. 4. Gavotte.	.80 — .30	No. 14. mi b.	.40 — .15	Op. 34. Ballade (en forme de Variations).	1.60 — .60
Séparément.		Op. 5. 2 Valses. Complet.	1. — .35	No. 15. Ré b.	.80 — .30	Op. 35. 3 Mazourkas. Complet.	1.40 — .50
No. 1. mi b.	.80 — .30	Séparément.		No. 16. si b.	.60 — .25	Séparément.	
No. 2. La b.	1.20 — .45	No. 1. Valse triste.	.60 — .25	No. 17. La b.	.60 — .25	No. 1, en La b.	.80 — .30
Op. 7. 2 Morceaux. Complet.	1.20 — .45	No. 2. Valse gracieuse.	.60 — .25	No. 18. (Memento mori.) fa.	.60 — .25	No. 2, en do.	.60 — .25
Séparément.		Op. 7. 4 Pièces caractéristiques. Complet.	1.40 — .50			No. 3, en Mi b.	.60 — .25
No. 1. Valse.	.60 — .25	Séparément.					
No. 2. Mazurka.	.60 — .25	No. 1. Souvenir lointain.	.60 — .25				
		No. 2. Orientale.	.60 — .25				
		No. 3. Elégie.	.60 — .25				
		No. 4. La pièce de maman.	.60 — .25				
		Op. 8. Préludes.	1. — .35				